

The Catholic Library World

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THE CATHOLIC LIBRARY ASSOCIATION

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VOLUME TWO OF THE

Catholic Periodical Index

Published by the H. W. Wilson Company
for the
CATHOLIC LIBRARY ASSOCIATION

328 Pages of Useful Information

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HAILING A NEW INDEX

Several years ago the Reverend Paul Foik, C.S.C., then librarian of Notre Dame University, led a crusade for improvement in an important domain of research. Intellectual workers of all sorts, eager to ferret out material, buried in periodicals, had found it virtually impossible to utilize files of Catholic magazines. These were either without indices, or were catalogued only volume by volume. A thought suggested itself: why not promote the compilation of a Catholic periodical index? Now at last the wish has also been the father of achievement. . . . We have no hesitation in declaring that here is the beginning of an important undertaking, which deserves and will surely get the support of libraries and the applause of students.—*The Commonweal*.

"One of the most progressive steps taken in Catholic education since the opening of the present century."—DR. FRANCIS M. CROWLEY, Director, N.C.W.C. Bureau of Education.

CATHOLIC PERIODICAL INDEX

The Catholic Periodical Index should be invaluable to librarians, to public speakers and even to the ordinary layman who is unable to subscribe for all the magazines, but when he is interested in a particular Catholic subject would be glad to know where to get the information he lacks.

—*Buffalo Catholic Union Times*.

The Catholic Periodical Index is intended to fill an important gap in Catholic biography and its very necessity will furnish the material for its success. It is at once a challenge and a fulfillment. We hail it as the third great event in American Catholic literature, ranking with the Catholic Encyclopedia and the new Catholic Dictionary.

—*Chicago Catholic Daily Tribune*.

A VALUABLE INDEX

"It fills a long felt need, which will be much appreciated by students, speakers, librarians and all those who have occasion to know the value of an index service."

"It is a reference work technically admirable."—FRANCIS X. TALBOT, S.J., in *America*.

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The Catholic Library World

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John M. O'Loughlin
Editor

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Chestnut Hill, Mass.

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at Boston, Mass., under the Act of March 3, 1879.

"GOING, THEREFORE, TEACH YE ALL NATIONS . . ."

The priestly life of Owen Francis Dudley adheres in every detail to the Divine injunction. Long-suffering missionaries put up with every inconvenience and hardship in the prosecution of their Apostolic labors. Though they travel far afield, they reach comparatively few listeners. Gifted Catholic writers, through the printed page, spread the Faith among countless readers with whom they never come in contact. Father Dudley is an energetic missionary and a gifted writer. He travels the length and breadth of the British Isles preaching and lecturing. But he does not stop there. Whatever spare moments he has he devotes to writing. He preaches powerful sermons through his books. In an entertaining way he explains the teachings of the Catholic Church. His congregation is world-wide.

It is with pleasure that we welcome this great missionary-author to our columns. His opinions and observations contain much food for thought. He hits straight from the shoulder. We know we imposed upon Father Dudley in asking him to favor us with an interview. He promised it some nine months before we received it. In the meantime, he sent several apologies, reminding us that he had not forgotten his promise. His manuscript arrived just after the June number was issued. We held it until October, knowing that his new book would be published about that time. We are deeply indebted to Father Dudley for his kindness. Catholic librarians are indebted to him for the magnificent books he has placed at their disposal. To Owen Francis Dudley we sincerely say, *Ad Multos Annos!*

DUES ARE DUE!

Those who had not paid their dues at the time the WORLD was placed in the mail received a second reminder from the treasurer. Please make remittances payable to the Catholic Library Association, and forward them to

JOHN M. O'LOUGHLIN, Treasurer,
Boston College Library,
Chestnut Hill, Mass.

Institutional dues, \$5.00 per year.
Individual dues, \$3.00 per year.

The wrapper of *Pageant of Life* quotes from our columns of last February. However, credit is given to the "Catholic Literary World."

BALANCING THE BUDGET

Many Catholic librarians have found their appropriations, as Father Brielmaier says, "nipped in the budget." Even in prosperous times few of us are blessed with an abundance of money. We must stretch every dollar to its limit. Today we are confronted with the problem of how we can best balance our budget. By that we mean how we can balance our purchases without seriously impairing any department of our library, even temporarily. Someone might suggest, "Just buy the essentials." Essentials! That word "essentials" in a way connotes the hissing of the fuse prior to the explosion. We doubt if two librarians can agree on just what constitute essentials. Even if they should, each librarian would soon detect reverberations of distant explosions from department heads whose pet desires were not considered "essentials."

Periodicals, especially Catholic magazines, should be the last to be "nipped." They vitalize our reading tables. They offer current thought and activity. "Drop fiction," say some. That norm cannot be followed rigidly, for there are some splendid Catholic novels continually coming into our hands, vide *Pageant of Life*. Postpone the purchase of the more expensive books? That could be done—if! Perhaps the difficulty could be debated in the open forum of our Communications Department. At any rate, we shall throw the question open to discussion, and we invite our readers to let us have their views.

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A PRACTICAL SOLUTION

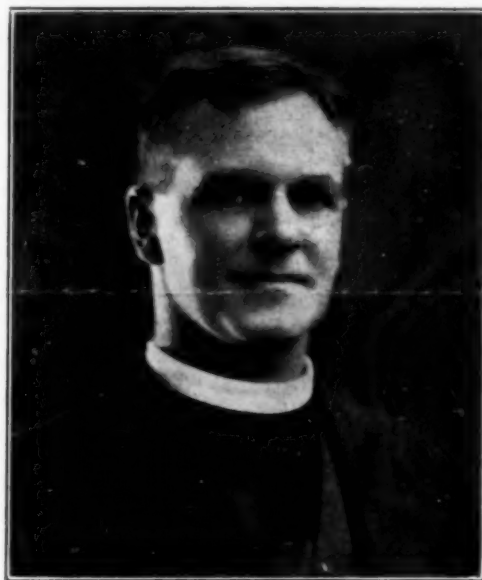
The librarian of Boston College was confronted with the problem of shelving with the greatest practical convenience hundreds of masters' theses. Trade pamphlet boxes were not entirely satisfactory. A local paper-box manufacturer was consulted with the result that the theses are now shelved with every degree of convenience and accessibility. The type of box suggested for the purpose is made of heavy cardboard, all sides being covered with black paper. A cloth tab inserted in the back about two inches from the bottom permits easy manipulation. Labels are applied if desired. A suitable size for theses is 12½ inches high, 9 inches deep and 4 inches wide. These boxes were found to be of such practical value that they are now generally used throughout the library in a smaller size, 10x8x3. They differ from trade boxes in that they are of much stronger construction, will stand usage for years—and are made at far less cost than the market product.

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The Catholic Periodical Index saves you many hours of tedious searching. Such painstaking work has been done for you. Subscribe — then use it!

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Catholic Writers Are at Present Writing Far Too Much Says Father Owen Francis Dudley in Exclusive Interview With the Editor



REV. OWEN FRANCIS DUDLEY

In Father Owen Francis Dudley we find the unusual combination of author and missionary. He spreads the Light of Faith along the highways and byways of the British Isles. He comes in contact with every type of human character. His manifold experiences are not locked up within his memory, to be released only for the entertainment and instruction of close associates. His missionary experiences live again in the printed page, and millions of admiring readers enjoy delightful recreation and profitable instruction because Owen Francis Dudley relates his experiences in such a fascinating manner. He certainly practices what he preaches, for he cannot be accused of "writing far too much." His sacerdotal duties come first. Missioning is exacting work. Writing is a secondary consideration. Between missioning and lecturing Father Dudley sacrificed many precious minutes in granting us an exclusive interview. The author of the *Masterful Monk* is a student of literature, as well as of men. We sought his opinion with regard to Catholic literature and Catholic writers. With his usual geniality he frankly expounded his views. Our first question was: *How does Catholic English literature of the twentieth century compare with that of the Victorian era?*

I doubt if you really can compare. "Prefer," if you like. It is a matter of whether one prefers the twentieth century mentality to that of the Victorian era. If we prefer our own literature, it is because to our mentality the Catholic English literature of the Victorians appears stodgy, long-winded and packed with unnecessary verbiage; although to the Victorian ours would appear airy, unfinished and abbreviated to the point of the journalistic—this as regards method of expression which is the product of the age in which we live. Generally, we think as we live, and we write as we think. The Victorians lived more slowly and, therefore, had more patience, and enjoyed lengthy expression. We have no patience now with sentences

deliberately drawn out for a sonorous effect and for cadence; we barely think of the balance of a sentence, of the things which counted so immensely for literary merit sixty years ago. In this we have probably lost, from a purely literary standpoint. However, we are the victims of our own age. If we wrote as the Victorians wrote, nobody would read us. We probably think more widely, whereas the Victorians thought more deeply—which accounts for the wide range of subjects dealt with by single Catholic writers nowadays, as also, in many cases, for their shallowness.

I have formed a strong opinion here. Catholic writers (in England, certainly) are at present writing far too much. Almost inevitably, once a man acquires the abominable habit of producing a book or more a year, he is on the downward grade—becoming shallow, losing originality, and merely repeating himself or others. Only in very exceptional cases can a book of outstanding merit, and really worth reading, be published from one pen without an interstice of 1½ to 3 years, from its predecessor. An author who does not allow himself time to form new ideas, to acquire new material, to evolve new thinkage, to study further, to do fresh research, will merely dwindle off into the banalities and truisms of the ordinary rut. I think this has been fairly well proved in the case of non-Catholic authors, too, who have won fame; they achieve a great book, then fall to their publisher's or to popular clamour, and start pouring out inferior stuff—descending instead of ascending. It requires

a strong personality to escape pot-boiling. Our few first-class Catholic writers in England stick to their own specialized lines and are as effective and powerful as the Victorians. There are, however, many "writers" whose works would never have been published in Victorian days, and which should never have been published in these.

So many contemporary Catholic books pass through the hands of Catholic librarians that at times they wonder if there is a literary gem lying unnoticed on their shelves. We asked Father Dudley: *Is there any Catholic novel written in the past decade which will be regarded as real literature by critics of the next generation?*

It would be folly to prophesy, or specify. Are the opinions of reviewers and literary critics of the next generation likely to be of any more value than of those of today? Criticism free of personal prepossessions, ulterior motives and monetary considerations, will probably be as rare with the next generation as with this. The modern press, with its paid literary critics and boosters, has, to a large extent, destroyed genuine literary criticism. A defiance of all that is decent and sane in human life has now, with the critics of the secular press, become allied with literary brilliancy—witness *Brave New World* of Aldous Huxley, to my mind merely stupid and cheaply indecent. In regard to Catholic literary critics—they seem to me to lack a criterion of criticism, and I have not the faintest notion of how those of the next generation will regard a Catholic novel written in the past decade, unless some sort of criterion is first established:—

Is a Catholic novel a novel written for the Faith? To advance the faith? Is it a medium for conveying definite Catholic teaching? Is it a novel with only a Catholic coloring or attitude? Is it a novel merely written by a Catholic? Is a Catholic novelist to be a novelist first, or a Catholic first? Does a Catholic novel cease to be "real literature" when it contains open "propaganda"? Some assume as a matter of course that artistry is ruined in such a case; although when H. G. Wells "propagands" openly they would probably not regard it in the same light.

Catholic critics have to find a criterion for what is "real literature" in a Catholic novel. They have not yet succeeded in doing so—hence there is no ground for either prophesying or specifying of the next generation.

From time to time litterateurs issue selections of "best" books. Catholic librarians will be interested in Father Dudley's answer to our question: *What, in your opinion, are the ten outstanding Catholic books of the present century?*

My opinion is worthless here—but I should choose from amongst those in English:

1. *The Science of Ethics*, by Rev. M. Cronin.
3. *Western Mysticism*, by Dom Cuthbert Butler.
3. *Survivals and New Arrivals*, by Hilaire Belloc.
4. *The Church and Science*, by Sir Bertram Windle.
5. *The Everlasting Man*, by G. K. Chesterton.

6. *Religion Without God*, by Rev. Fulton Sheen.
7. *Principles of Natural Theology*, by Rev. George H. Joyce, S.J.
8. *Christ in the Church*, by Msgr. Robert Hugh Benson.
9. *What Becomes of the Dead?* by Rev. J. Arendzen.
10. *An Essay on the Economic Effects of the Reformation*, by George O'Brien.
11. The Sociological works of Rev. Joseph Husslein, S.J.

I am afraid I am not as well up as I should be in American works, or I should probably have added the Apologies.

"Can you recommend a good Catholic novel?" is frequently asked of Catholic librarians. We passed this ubiquitous question on to the author of *The Shadow on the Earth: What ten Catholic novels of this century stand out as noteworthy examples of literary art?*

I have a very cut-and-dried and, if you like, narrow notion of what constitutes a "Catholic novel." Within the limits of that notion I consider the novels of Msgr. R. H. Benson to be noteworthy examples of literary art. The psychological acumen behind his character drawing has, to my mind, not been equalled in the case of the Catholic novelists of the present century, and lends his novels this unique value from a literary standpoint. From a purely Catholic standpoint Benson was the Catholic first on every occasion, and the novelist second; and yet as a novelist alone I should still place him easily first in his generation. Beyond that, I think I will not specify, except to say that to me personally his *None Other Gods* and *Initiation and Lord of the World* appeal most strongly.

Few Catholic novels reach the coveted eminence of "best sellers." We asked Father Dudley's explanation of this condition in the form of a triple-barrelled question: *Why is it that so comparatively few Catholic novelists attain widespread fame in their profession? Is this condition due to the novelists' lack of artful interest, or the craving of readers for the lighter, realistic stuff? Could you elaborate on this craze for worthless reading?*

In England the majority of those who have attempted Catholic novels have failed, owing to lack of vision, of vivid imagination (and, therefore, grip), and incompetence; also, to the introduction of sloppy piety, which is fatal.

A Catholic novelist to appeal widely must possess wide vision, knowledge, experience and intense feeling (however restrained in his output). He must envisage in a big way the big things of life and death. He must not be satisfied with a merely Catechism knowledge of the Faith, but be deeply grounded in theology and philosophy. All great writers have been deeply grounded in their own subject, in their own line. It seems to me that the failure of those who have attempted Catholic novels is largely due to lack of equipment; for universal appeal, for power, for a capable, confident touch—theology and philosophy are a *sine qua non*. Also to lack of experience, by which I mean experience of life in the raw, life with the lid

off, life at first-hand. How many "Catholic novelists" have taken the kid gloves off? Gone through life in the raw? The Great War? Pain, horror, hideousness? Plunged deep down *personally* into the problem of evil and suffering? Life in the rough? Lived with, known, loved the real rough stuff—costers, hoppers, dockers, miners, steel-workers, factory hands? Down-and-outs? The riff-raff of humanity? You can only write (powerfully) out of your own experience of life; second-hand stuff never rings true.

Again, I suggest that Catholic novelists have lacked the human touch. The secret of *Beau Geste* and *Journey's End* is the human touch *par excellence*. A Catholic novelist lacking the requirements and qualities I have indicated is doomed more or less to failure. He is up against a terrific combination of forces in writing a Catholic novel—the World, the Flesh and the Devil: bigotry, intolerance, hostility. He is thrusting on the world what it does not want, and only a terrific punch will gain him attention. Ordinary stuff will not get across and will only be read by a comparative handful of Catholics. As regards the rest of your question—the craze for worthless reading is due partly to publishers thrusting worthless stuff under the public nose, and accustoming them to it; and partly to the cataracts of garbage and drivel of the cinema rendering them mentally decadent.

Anxious to know how a busy missionary and lecturer manages to turn out such engaging books, we asked Father Owen Francis Dudley several pertinent questions: *In spite of your extensive motor-missioning, how do you find time to write books? Is it true that you do all your writing in longhand? How long were you occupied with writing The Masterful Monk? Are you in a position to give our readers an inkling of the nature and publication date of the book which you are now writing?* (Since submitting to our interview Father Dudley's new book has been published. Nevertheless, his answer holds just as much interest.)

I do my writing at odd times in between missions and lecturing—and when traveling, even by train. Yes, I do all my writing in long-hand. (I usually work standing at a desk, or sitting on an office stool, when not at the Mission House.) I loathe typewriters. I could never concentrate if I were typewriting. I may be wrong, but it seems to me that a man who types his stuff straight off his brain is liable to become jerky like his typewriter.

Re *The Masterful Monk*—it is impossible to estimate how long I took in writing it, because I was continually broken off from it by missioning and lecturing.

Re my next book—title is *Pageant of Life*. It is a novel. It is longer, considerably, than *The Masterful Monk*—but its nature demands length—a human drama of four lives—in which I have endeavored to present an antithesis to that modern cowardice which manifests itself in the vogue for the vague and non-committal; the convenient dilettantism which questions everything, holds nothing and funks the hard facts of truth. My antithesis is violent—a violent happening towards which everything is leading; for

violence is the inevitable accompaniment of an act such as I have related, and which forms the climax. Re-reading it as an outsider after it was finished the impression I received was this: A series of vivid pictures from life in the raw, flashing by at express speed—a pageant of the things we all love—with the tale of a very great love running more and more tensely to a sudden ghastly or glorious ending, according to the individual's outlook.

In my incidental work, I have written *Pageant of Life* very largely out of my own experiences, which had to be recaptured for the purpose (I've been through a good deal and, I suppose, done most things). But the last person to describe his own book is the author. Of one thing I am certain, though it sounds perhaps boastful—it is the best thing I have done yet from a literary standpoint and from the point of human interest—not that that means much—beyond that it is my best effort. It may be interesting to mention that the "Anselm Thornton" of *Pageant of Life* is "The Masterful Monk" of later years.

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CATHOLIC BOOK SURVEY CLOSELY AKIN TO C. L. A. IDEALS*

By REV. ARTHUR J. SCANLAN, S.T.D.

President, St. Joseph's Seminary, Dunwoodie, N. Y.
Secretary, Cardinal's Literature Committee

The Catholic Library Association deserves the appreciation and support of all who are interested in the promotion of good literature. The good work it has accomplished in a few years in eliminating from the shelves of libraries books injurious to faith and morals and assisting in replacing them with worth while reading matter is worthy of the highest commendation. It is, therefore, a real privilege to accept your president's invitation to read a paper on a movement which cooperates so closely with the ideals and methods of this organization.

The Cardinal Hayes Literature Committee owes its inception and its success to the inspiration and guidance of His Eminence of New York. On May 3, 1927, the Supreme Sacred Congregation of the Holy Office issued an instruction to Archbishops, Bishops and Ordinaries of other places on Sensual-Mystical and Sensual Literature. In accordance with this instruction, His Eminence, Patrick Cardinal Hayes, appointed a committee of priests whose function would be to assist him in carrying out the suggestions contained therein. Eight priests selected from the Diocesan clergy and religious congregations were assembled and a programme was formulated. The object of the proposed programme may be briefly summed up as follows:

1. To cultivate, especially among Catholics, a sound critical sense which would foster the reading of good books and discourage the reading of bad books.
2. To impress upon publishers the value and importance of the Catholic point of view.

*Paper read at annual convention at Cincinnati, June 29, 1932.

3. To encourage Catholics to take their rightful place in the world of letters.
4. To cooperate and take the initiative in every movement which would tend to stem the tide of pernicious literature.

The methods made use of by the Committee in the following out of the objective may be summarized as follows:

1. The weekly publication of an article written by the literary editor of the Committee and syndicated by the N. C. W. C. News Service through the Catholic press of the United States and Canada. This article deals with books and periodicals, current literary tendencies, individual authors. In general, this weekly article is directed toward a systematic exposition of Catholic critical principles so that the series as a whole will contain a coherent expression of the Catholic point of view.
2. A quarterly publication of lists of books which have been read and recommended by members of the Committee with critical comments attached is issued four times a year. This list of recommended books is sent to publishers, libraries, colleges and the reading public throughout the country. The procedure of the Committee is as follows: From the publisher's advanced announcements these books are selected which appear to be possible to recommend or which are worth recommending. Both Catholic principles and literary excellence are taken into consideration in this selection.
3. The policy is chiefly constructive. It is the purpose of the Committee to show that good books are published; to create a demand for them; to encourage authors to write them and make it worth while for publishers to produce them. A book is not recommended solely because the author is a Catholic; neither is a work by a non-Catholic rejected unless it is contrary to Catholic doctrine or Catholic ideals.

The admonition of the Sacred Congregation that every effort must be made to stem the tide of evil literature furnishes an important part in the programme of the Committee. From every source there are clear indications that this type of literature has increased in recent years, and, if possible, has become more immoral. The department store, the drug store library and the magazine news stand have placed this type of literature in the hands of the passer-by and even of the school child. While there are a number of publishing houses of good reputation, some Catholic, others non-Catholic, there are, unfortunately, many who will publish evil literature for profit as long as they can evade the law. Many measures have been proposed to the civil authorities to prevent the publication of this type of literature, but as a rule, the legislation is very broad and convictions are hard to secure. The reason for this is based on the public's hostility to censorship and on a misrepresentation of the freedom of the press. The calling attention to a particular evil publication not only renders one liable to civil prosecution, but arouses curiosity to purchase and read a type of book which otherwise might pass unnoticed. During the past year the Committee, in conjunction with civic organizations, has been very

successful in eliminating many indecent types of magazine. Of 26 publications which were under suspicion, 20 were discontinued and the remaining six were modified considerably. Eternal vigilance, perseverance and organized methods along prudent lines can accomplish a great deal.

The Literature Committee feels that it can render a distinct service to the Catholic Library Association in the following ways:

1. By forwarding its quarterly list of recommended books to the leading libraries of the country.
2. By calling attention of the public to this list of books so that they may ask for them in the public library. It is interesting to note that of the 97 books in our recent recommended list, 60 were in the Brooklyn Public Library at the time of publication, and that the others were then added.
3. By keeping alive a Catholic sense and a Catholic atmosphere which will have its reflex in developing Catholic writers and Catholic readers, both of whom will be brought together through the invaluable assistance of the Catholic Library Association.

LINCOLN LIBRARY OF ESSENTIAL INFORMATION

Frontier Press, Buffalo, N. Y., 1931

This volume is an almost indispensable reference work for any library. Most librarians will need more than one copy. But the small library just starting in a classroom, a parish or a community, will act wisely in making this volume one of its first purchases. The book is justly entitled "The Lincoln Library of Essential Information," for in truth it is a little reference library in itself. It is far more than a mere source book of information. It offers a vast array of practical information on subjects which are fundamental, such as English (175 pages), History (285 pages), Geography (217 pages) and Mathematics (63 pages). In the extensive sections devoted to their treatment, the essentials of each are set forth with unusual completeness. Science (275 pages) is introduced and a separate treatment is accorded to each of its chief divisions. Following Science is an extensive Department of Economics and Useful Arts (191 pages). There is, besides, a remarkably complete exposition of the subject of Government and Politics (113 pages).

The cultural divisions of the work embrace large departments on Literature (150 pages) and on Fine Arts (111 pages), including an especially full exposition of Music and a valuable Department of Education (83 pages). The largest separate division of the volume is devoted to Biography. This section alone covers over 330 pages and contains sketches of nearly 4,000 of the world's most noted men and women.

After a careful examination of the Lincoln Library, I think the broad claim of the editors is justified: "Without being a fact book, this work contains a much larger number of carefully selected facts than any fact book in existence." For the small library especially, I have no hesitation in stating that this single volume will give more practical service than a many volume set of encyclopedias would offer. Each of the sections into which the work is divided is really a volume in itself, supplemented with test questions and a bibliography on the subject matter of the section. A complete index, covering 60 pages, makes the vast amount of information stored up in the 2,000-odd pages of the Lincoln Library immediately available to the searcher.

Departing from our general custom of not recommending this or that book, or set of books, we can, and do, enthusiastically approve of the Lincoln Library of Essential Information. The outstanding worth of this volume well merits this approval. In our opinion, any individual student or library will manifest wisdom in purchasing and using the Lincoln Library.

REV. WILLIAM M. STINSON, S.J.

Pageant of Life. By Owen Francis Dudley. Longmans, Green, N. Y. \$2.00.

One cannot read *Pageant of Life* and put it aside as he would another romance. The very last lines carry the reader to a terrible climax—then the book is gently closed, but not forgotten. For some time after, the simplest crucifix will enliven in the reader's memory those dramatic scenes so vividly depicted in the pages of Father Dudley's Magnum Opus.

The work is an extraordinary love story, or, rather, the story of extraordinary love. Cyril Rodney is an enigma; yet an "absorbingly lovable, difficult and pathetic character." There is an unnerving mystery underlying that character. "A mystery not often held in a human soul."

Closely linked with the unfolding of Cyril's character are June Campion, "deeply spiritual in a quiet way," whose love for Cyril has never been surpassed in life or in fiction; Anselm Thornton, a militant Catholic, companion and counsellor of Cyril, who vainly endeavored to probe the latter's mysterious character; and Bernard Rodney, Cyril's sophisticated brother, a dilettante of Oxford, who admitted that Scholastic philosophy is the only sensible philosophy, but who would not bring his mode of living into consonance with Catholic teaching.

In the bloom and innocence of youth June and Cyril pledge their troth. Upon the completion of his scholastic career, Cyril entered the British army. Marriage was postponed until Cyril would attain his captaincy. Bernard matriculated at Oxford. Thornton began the study of medicine. Cyril and Thornton were together frequently in London; in fact, the latter promised Mrs. Rodney that he would act the part of big brother to her unfathomable son. Cyril was the victim of his unconquerable passions. More than once he compromised his troth to June. In the course of several years their engagement was "off and on." June had faith in Cyril. She could not understand him. No one could. As a full-fledged captain, Cyril and Thornton (now a successful surgeon) took a holiday at Issano in the Alps. While scaling such heights as their amateur climbing would permit, the World War broke out. Both left immediately for London. In a short time they were in the front line trenches, side by side. Cyril had now mastered himself. He counted the days until his first leave, when it was agreed he should marry June. In an effort to "do her bit" at home, June was engaged in remount work when a spirited horse threw her violently. The shock left her—blind. Despite his pleading, June refused to marry Cyril and be a "burden" to him. She asked him to wait a few years. He returned to France. The war ended. At this time both June and Cyril had become Catholics. Still unfathomable, Cyril left for Archangel with Thornton to take an active part in the Russian crisis. Red "reptiles" waylaid them. The ending is ghastly, in a sense; yet it is beautiful, for it is the consummation of the greatest love that any man has—for his Saviour.

Owen Francis Dudley is an artist. Drawing upon his personal experiences both in war and in peace, he has skilfully woven a human drama which completely grips the reader until the very last line. And the reader most poignantly feels that grip when the last word brings to an unwelcome end one of the most fascinating romances we have ever read. In Cyril the author has pictured a most difficult character. An inexplicable fear, born of a boyhood "nightmare," dominated his later life. That fear is the sight of a crucifix. There are powerful scenes enacted in the *Pageant of Life*. We recall particularly life among the "hoppers"; Cyril's visit to the monastery in the Alps; the British troops, especially the artillery, led by Cyril and Thornton, leaving for France; June's fortitude and beautiful optimism in the midst of her terrible affliction; trench life at the front, "the lightning transit from life to death," vivid but not gruesome; and, finally, the consummation of Cyril's life, which the reader will never forget.

As in the *Masterful Monk*, there is a thread of Catholic apologetics woven through the story. Chapter ten, in particular, is a philosophic-theological treatise wherein the author, through the mouthpiece of Dr. Pearce, takes issue with present-day unphilosophic thought. Father Dudley's work in life is primarily sacerdotal. By means of the *Pageant of Life* he instructs and entertains; he ably unfolds the teachings of the Catholic Church for the benefit of Catholics and non-Catholics alike.

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AN AUTHORITATIVE DIRECTORY

Publication of the 1932-33 *Directory of Catholic Colleges and Schools* has been announced. This volume is issued biennially by the Department of Education of the N. C. W. C., and is the only authoritative source book pertaining to Catholic education. We are told that the new publication has been revised up to September first. It is a necessary reference book in every Catholic library.

© ©

RENÉ BAZIN

M. René Doumic called him "un esprit élevé." The death of René Bazin dealt contemporary French literature a severe blow. Bazin was an outstanding example of literary genius and zealous faith. Over a quarter of a century ago the French Academy recognized his fame when Brunetiere paid a great tribute to his artistry. Bazin has been called "the master of the provincial novel." Balzac, Flaubert, Zola, the Goncourts and Maupassant, too, described the life of rural and provincial France, but they pandered to the morbid. Bazin was a sincere and devout Catholic. His writings reveal his high ideals.

During his fruitful literary career René Bazin produced upwards of forty novels, travel sketches and biographies. "A great Catholic and a great artist, one of the glories of modern French literature, has disappeared."

NEWS FROM THE FIELD

Sister M. Gertrude, librarian, Mt. Mercy Academy, is attending Pittsburgh Carnegie Library School this year.

* * *

Sisters M. Alice and Sarah Marie are serving as teacher-librarians in the Grade Department of Mt. Mercy Academy, while Sister M. Berenice is teacher-librarian in the High School Department of Mt. Mercy Academy during Sister Gertrude's absence.

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Sister M. Catherine, librarian, St. Peter's Elementary School, North Side, Pittsburgh, will give a course in Library Methods on Saturday mornings at the Knights of Columbus Normal School for Religious of the diocese of Pittsburgh.

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Sister M. Hieronyma leaves St. Xavier Academy, Latrobe, Pa., in charge of teacher-librarians, for Mt. Mercy College, Pittsburgh.

POSITION WANTED

Position wanted in school or public library. A.B. Barnard College, 1929. B.S. Columbia University School of Library Service, 1932. Knowledge of Italian. Miss Iris Tomasulo, 881 St. Nicholas avenue, New York City.

WANTS

Boston College Library, Chestnut Hill, Mass., needs the following issues of the *National Geographic Magazine* to replace imperfect copies: Sept., Oct., Nov., 1926.

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COMMUNICATIONS

MR. EDITOR:

In the June 15 issue of the *WORLD*, Father Henry H. Regnet, S.J. states, in a communication, that my assertion (page 20, *Catholic Journalism*, etc.) that the "Shepherd of the Valley ceased to be a Catholic publication and became an organ of the Know-nothings" is news in St. Louis. He further says, "It would be interesting to know what authority there is for that statement." May I use the same medium to give the authority? I have not with me the copy of the work from which the fact was gleaned, but I feel sure that it was from Father Foik's article in the *Catholic Historical Review*. However, I have before me Father Foik's *Pioneer Catholic Journalism* (U.S. Cath. Hist. Soc. 1930) on page 129 of which I find: "The Shepherd of the Valley was revived in 1851 by R. A. Bakewell and existed until 1854, when it became a wolf in sheep's clothing. For it is said then to have passed into the hands of Rev. Dr. High and Rev. Dr. Gilman, who made it a Know-nothing organ under the title of the True Shepherd of the Valley and St. Louis Know-nothing." Father Foik quotes as his authority, *The History of the City of St. Louis*, edited by Sharp.

Father Regnet says further that my information with regard to the history of this journal is not correct. I stand corrected as to the editorship of R. A. Bakewell during the time assigned in my book. I was led into error by the article on Catholic Periodical Literature in the *Catholic Encyclopedia*, where I read (vol. xi, p. 695), "In Missouri 'The Shepherd of the Valley' started in St. Louis in 1832 with a convert, R. A. Bakewell, as its editor." And again in an article on "The Catholic Press" in *Catholic Builders of the Nation* (vol. 4, p. 225), "St. Louis had a paper, the 'Shepherd of the Valley,' of which a convert, R. A. Bakewell, was editor (1832-1854)." Both articles are from the pen of Thomas F. Meehan. Father Foik's book, which was published after my own work was ready for the press, clearly indicates that Bakewell was editor of the resuscitated journal as Father Regnet says. Is he certain that the original venture ended in 1836? He seems to say that Francis H. Taylor was editor and publisher 1832-36—Foik says Taylor edited the paper in the first year of its existence, after which it was published by the Western Catholic Association. Meehan says the first venture ended in 1838; and Foik says it is not definitely known how long it continued.

The information about the "Leader" is cheerfully received, though I should like to know whether any of its files are preserved and where.

Very truly yours,

A. W. BAUMGARTNER, O.M.Cap.

Yonkers, N. Y.

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